

GREG BROWN

SENIOR COMPOSITION RECITAL

NOVEMBER 17, 2012, 5PM

ARMSTRONG CONCERT HALL

SHENANDOAH UNIVERSITY



*This recital is dedicated to anyone who,
by accident or on purpose,
has played the role of an educator.*

DECLARATION FROM THE OCCUPATION

1. The First Amendment to the
United States Constitution
text by James Madison
Nate Hussell, Kane Furhman | trumpets
Jackson Hopkins | horn
Casey Klint | trombone
2. Martin Luther King Jr. Letters
text by Martin Luther King Jr.
Jeff Jacobson | tuba
Mike Williams | percussion
3. the joyful news of your arrest
text by Alice Walker
Michael Maher | narrator

FOUNDATION

John Slick | conductor
Haruka Yonezowa, Andrew Wassum,
Ben Simmons, Graham Harris,
Alex Flanigan | saxophones
Andrew Golden, Kane Furhman,
Kyle Albright, Nate Hussell | trumpets
Pat Vona, Matt Kingsbury, Casey Klint,
Bryan Woodward | trombones
Camille Johnson, Emily Taslim, Alex Salser,
CJ Fiandra, Keita Katsumi | rhythm section

SHORT INTERMISSION

SMALL PIECE FOR OVERHEAD

Andrew Wassum | alto saxophone

THIS MOMENT

Ryan Romine | bassoon

3. Look (interlude)

I COULD LEAVE ALL THIS

1. Guppy
 2. I can't find my money
 3. Love and Wisdom
 4. Fall Blues
- text by Jose Padua*

Brittany McGaffic, Linda Cirba,
Kipyn Martin, Ivette Farciat-Vivar

Hello.

Thank you so much for being a part of this very strange concert. I always thought the idea of a composition recital was a little self-indulgent, but I came to realize that this recital is not about me in the slightest. The truth is, no concert is ever about any single person--rather it is about each and every individual who took the time to dedicate him- or herself to the creation of music. Art exists for the purpose of sharing, and it is a magnificent thrill for me that so many unique individuals with a variety of skill-sets could come together to put this little bit of positive energy into the world. Just by being here, by sitting in your seat and listening, you are a part of this positive energy as well, and there is no conceivable number of thanks that could repay people like you.

In this program, I have tried to represent my development over the course of my undergraduate years. Although four out of the five pieces you will hear are premieres, each work stands for a different thread of my development in this time. From a large piece to some small ones; from instrumental to vocal music; electronic, acoustic, political, personal, programmatic to purely absolute--I think that the universe has conspired to inspire me to bring you here to experience manifold interpretations of this strange thing we call life, all through the medium of music.

This recital would not have been possible with the support of my friends and family, especially Mom and Dad, Max, Brittany, Brian, Robin, and Alex. Also thank you to the people who helped bring this event to life, recording and audio engineers Steve Cusick and Bobby Finley, Gina Giampaolo designed the recital posters (go to her website www.whoisgina.com to see more of her stunning work!), and Brittany Luby (www.technicolorbrit.com) designed the program that you hold in your hands. Thank you to all of the musicians, especially Dr. Romine and Andrew for their dedication to the creation of new music. Downtown Winchester Merchants, especially Charlie Fish of Murphy Beverage Co., Lanita at the Espresso Bar, and the awesome Tracy Marlatt at the Shenandoah Arts Council. Shenandoah University people: Cathy Kuehner, Colleen and Gina at The 'Doah, the always spirited Petra Schweizer, Haden with Upstream Radio, my teachers, all inspiring in their own very unique ways, Dr. David Little, Dr. Tom Albert, Dr. Damon Talley, Dr. Will Averitt, Dr. Ruby Fulton, Mr. Carl Rowe, Miss Elizabeth Temple, Mr. Alan Baylock, the SU composition studio of past, present, and future; and the list goes on and on. If you are reading this, thank you for being here, thank you for supporting new music.

A handwritten signature in black ink, appearing to read 'Lucy', with a long, flowing horizontal line extending to the right.

PROGRAM NOTES

***DECLARATION FROM
THE OCCUPATION***
(2011-2012)

This piece is a statement about control over one's destiny. Inspired by the Occupy Wall Street movement that began in September 2011, I have tried to use examples from different points in American history to show the kind of things that a society can achieve when people set aside petty differences and work toward something bigger. The music and choice of texts is the result of my guttural reaction to the Occupy movement's rise and fall; the first movement is a declaration of willingness to fix something whenever it is broken; the second movement (excerpts MLK's Letter from a Birmingham Jail and Paul's Letter to American Christians) is a call to action to those who are disenfranchised, while reproaching the disenfranchisers; and the third, using a poem written in direct response to the Occupy movement, is a celebration for those who will not be told that they cannot fix what is truly in their hands to begin with. I want this piece to say that it is each generation's job to ensure that the next generation has it better than the last. As individuals we can enrich and enlighten those around us, and as groups we can fight the unruly hand of the individuals who oppress the masses. This piece is very gratefully dedicated to Robin Rhodes for being a motivator.

FOUNDATION
(2012)

Inspired by minimalism and the incredible number of ways composers from the latter half of the 20th century could expand upon a very small number of ideas, this piece amounts to my senior thesis. The entire work is an exploration of a single rhythm and the melodic contour that it accompanies. From the overall form down to very specific details, nearly everything in this eleven minute piece is a direct or tangential reference to that idea. The instrumentation, for jazz ensemble with piano four-hands, features three improvised solos as well as mechanical and strict interlocking parts. The dedication to Will Averitt is made with much appreciation for the knowledge and wisdom shared over the four years spent with him as my first composition teacher.

**SMALL PIECE
FOR OVERHEAD
(2012)**

When Andrew asked me to write him a piece, I was very keen on finding ways to appreciate sound outside of the sounds themselves. I can recall many special musical experiences in Armstrong, Goodson, and other non-SU venues that unfolded as I gazed upward at the ceiling. Conversely, I've also spent a good deal of time with headphones watching the clouds, birds, or the moon from my backyard. This piece is a reflection on those experiences. A handful of melodic ideas are slowly revealed and then unfolded in the way that we lose focus in staring at a static image--kind of like when you look at a single word for so long that it starts to look misspelled. In three parts, I try to represent the different situations where music and sights overhead have collided to produce a memorable musical experience. I encourage you to turn your gaze upward, away from the musician(s) for this piece, any other on this program, and at any other time you want to escape from the present reality.

**THIS MOMENT
3. LOOK (INTERLUDE)
(2012)**

This is the third out of four movements from a very recently finished piece for Bassoon with digital delay and piano. Each movement from the larger work is based on different photographs I took in the spring and summer of 2012, using the iPhone app Instagram. These square, filtered photos function as a preserved moment from a particular time in my life, and each movement recalls both the character of the photo itself as well as my memory of that moment. This movement is inspired by a picture of my good friend Max, as he sits in front of the Smithsonian National Portrait Gallery in Washington, DC. This is the sole movement without piano, prompting the bassoon to perform multiphonics and time-stretching rhythms over a self-generated accompaniment. The whole piece is commissioned by and dedicated to Dr. Ryan Romine.

***I COULD
LEAVE ALL THIS***
(2011-2012)

I discovered the poetry of Jose Padua in the Winchester Book Gallery downtown. I opened a little green book to the first poem which told of throwing up in a guitar then singing at your true love's window. Needless to say I was taken immediately. I bought the book, entitled *The Complete Failure of Everything*, took it home and started to find ways to make music with its contents.

The beauty in these poems is their clarity and sincerity. Each poem in this piece can be taken from a multitude of perspectives depending on the reader's background. Since I am only one person, the four songs you will hear are cultivated from my choices and responses to each poem. Hopefully this will highlight a theme underlying much of Padua's poetry: our different perspectives, uniqueness and individuality highlight the fact that each of us is still a human with a brain and a beating heart.

The premiere performance took place as part of the first Community Art Forum on January 28, 2012, at the Espresso Bar and Cafe in downtown Winchester, where it was performed by Brittany, Linda, Kipyn, and Kelley Connelly. The work is dedicated to Maddie, Kipyn, Max, Abby, and all the artists and freaks. It is presented with utmost thanks to Jose, Heather, Maggie, and Julien.

TO HEAR MORE WORK
FROM MY TIME AT SHENANDOAH, VISIT
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